

BUNTE REIHE.

SAMMLUNG VORZÜGLICHER VIOLONCELLO-WERKE

VERSCHIEDENER MEISTER.

I. Reihe.

	Mk. Pf.
Concerte etc. mit Orchester.	
Bohrer, Max, Op. 21. Fantaisie (Am.) sur des Airs nationaux russes	6 —
— Op. 24. Steyrer Volkslied. Introd. et Variations (G)	6 —
Boyneburgk, Fr. de, Op. 8. Introd. et Variations (G) sur un Thème fav. de l'Amor marinaro	2 50
Dotzauer, J. J. F., Op. 101. 9me Concerto (F)	4 50
— Op. 102. Andante et Polacca (G)	4 —
Ganz, M., Op. 12. Concertino (F)	6 —
— Op. 19. 2d Concertino (E)	5 25
Grützmaker, Fr., Op. 10. Conc. (Am.)	8 —
Grützmaker, L., Op. 6. 1. Conc. (Dm.)	10 —
— Op. 9. 2. Concert (Am.)	13 —
Maurer, L., Op. 62. Fantaisie (G) sur des Motifs fav. de la Muette	4 25
Piatti, Op. 26. II. Concert (Dm.)	15 —
Popper, David, Op. 24. Concert (E moll.) Part.	20 —
— Orch.-Stimmen	15 —
Romberg, Bernh., Op. 67. Introduzione e Rondo alla Mazurka (G)	5 25
Sext., Quint., Quart. u. Trios.	
Bockmühl, R. E., Op. 12. Souv. du Righi. Var. et Rondo sur un Ranz des Vaches suisse, av. Quatuor	3 —
— Op. 13. Souvenir de F. Prume. Divertissement (G) sur des Motifs du Pré aux Clercs, av. Quatuor	3 —
— Op. 26. Le Carnaval de Venise. Andante et Variations (Hm.) sur une Chanson napolitaine, composées à l'imitation de Nic. Paganini et H. W. Ernst, avec 2 Violons, Alto, Velle et Basse	2 25
Bohrer, Max, Op. 22. Rondoletto (D) av. Quatuor	2 50
Ganz, M., Op. 17. Variations (D) sur un Air russe, av. Quatuor	1 75
— Op. 18. Divertissement (Gm.) en Forme d'une Fantaisie sur des Airs allemands nationaux, av. Quatuor	2 50
Maurer, L., Op. 90. Notturmo p. 4 Violoncelles	1 50
Merk, Jos., Op. 4. Variations (F) sur un Thème de Dietrichstein, av. Quatuor	2 25
Müntz-Berger, J., Fantaisie (Dm.) sur l'Air „O ma tendre Musette“ av. Introduction variée, av. V., A. et B.	2 50
Romberg, B., Op. 65. Pièce facile. Cantabile et Variations (G) sur 2 Airs westphaliens, av. Quatuor	2 50
— Op. 66. Le Troubadour. 2me Pièce facile. Andante et Rondo (A) av. Quatuor. (Contreb. ad lib.)	4 —
Voigt, L., Variations (C) sur l'Air „Schöne Minka“ av. Fl., V., A. et B.	1 25
— Op. 6. Amusement (A) av. V., A., Velle, et B.	1 50

Duette f. Violine und Violoncell.	
Battanchon, Felix, Op. 43. Spanische Serenade. Duo	3 —

Duette f. 2 Violoncells.	
Becker, D. G., Op. 16. 3 Duetten ohne Daumenauflatz	4 —
Gross, J. B., Op. 10. 4 Morceaux amusants faciles et sans Applications du Pouce	2 —
Kummer, F. A., Op. 60. 101 zweckmässige Uebungsstücke m. Bezeichnung des Fingersatzes. (Besonderer Abdruck aus der Violoncellschule.) Neue Ausgabe. Heft I. II. III. IV.	2 25
— Op. 165. 3 Originalduos	4 50
— Op. 170. Mazurka für Dilettanten	1 50
Lee, S., Op. 60. 6 Duos faciles et progressifs (dédiés à ses Elèves). Liv. I. (C, D, Am.)	2 25
— II. (G, F, Gm.)	2 75
Müller, Fr., Op. 77. 6 kleine Tonstücke.	1 25
Popper, D., Op. 16. Suite (1. Andante gracioso. 2. Gavotte. 3. Scherzo. 4. Largo espressivo. 5. Marcia-Finale.)	3 —
— Tempo di Marcia	2 —
Voigt, L., Op. 16. 2 Duetti (Es, E)	4 —
— Op. 21. Airs nationaux suisses avec Variations	1 75
— 26. 5 Variations sur le Thème „God save the King“ av. 2d Velle	1 —
— 34. Airs variés sur différents Thèmes du Vaudeville: Die Berliner in Wien, av. 2d Velle	1 —
Duette f. Violoncell u. Piano.	
Argenton, A. d', Op. 9. Quatre Valses.	2 25
Becker, D. G., Op. 1. Erste Sonate	5 —
— Op. 2. 6 Romances. Cah. 1. Romance. Barcarolle vén.	2 50
— 2. Elégie sur la Mort d'un Objet chéri. Romance.	2 50
— 3. Romance. Danse hongroise	2 50
— Op. 13. Tonstücke. Ballade. Romanze	2 50
— Op. 14. 2 Sonaten (leicht). No. 1 (G). Mk 3 — No. 2 (Am.)	4 50
Bockmühl, R. E., Op. 12. Souvenir du Righi. Variations et Rondeau sur un Ranz de Vaches suisse av. Piano	2 —
— Op. 13. Souvenir de F. Prume. Divertissement (G) sur des Motifs de l'Opéra: Le Pré aux Clercs, avec Piano	2 —
— 24. Souvenir de Bellini. Fantaisie (F) sur des Motifs des Puritains et de la Sonnambula, avec Piano	3 —
— Op. 26. Le Carnaval de Venise. Andante et Variations sur une Chanson napolitaine composées à l'imitation de M. M. Nic. Paganini et H. W. Ernst, avec Piano	2 —
— Op. 65. Stunden der Andacht. 4 religiöse Melodien f. Vello u. Pfte. (od. Physharmonica, od. Harmonium.) (Paraphrase über den Choral „Nun ruhen alle Wälder“. Adventlied. Agnus Dei. Hymne)	2 50

Duette f. Violoncell u. Piano.	
Bockmühl, R. E. Op. 48. et J. B., André, Fantaisie brill. sur des Mélodies nationales écossaises	4 —
Bohrer, Max, Op. 20. Duo concert. (F) Op. 21. Fantaisie (Am.) sur des Airs nation. russes av. Piano	2 50
— 22. Rondoletto (D) av. Piano	1 50
— 23. Rondo di Bravura [alla Polacca] (A) av. Piano	2 50
— 24. Steyrer Volkslied. Introduction et Variation (G) av. Piano	3 —
— 25. 4me Concerto [militaire] (F) av. Piano	3 75
Chevillard, Alex., 6 Mélodies, av. Piano. Liv. 1. La Solitude. La Separazione. Rimembranza	1 75
— 2. Pregliera. Rassegnato. Consolazione	2 25
Dorn, H., Op. 5. Sonate (E)	3 50
Eisner, Ch., Op. 16. Deux Pièces de Salon. No. 1. Le Repos	1 —
— 2. Résignation	1 —
Franco-Mendes, J., Op. 42. Impromptu	1 —
— Op. 53. Réverie	1 50
— Op. 55. Nocturne	1 75
Ganz, M., Op. 17. Variations (D) sur un Air russe av. Piano	1 25
Genischta, Jos., Op. 13. Sonate (D)	5 —
Ghs, J., Op. 24. 5me Air varié (D) av. Piano, arr. p. R. E. Bockmühl	2 —
Gross, J. B., Op. 12. Rhapsodies	2 50
— Op. 26. Pièces lyriques av. Piano	2 50
— 33. Rhapsodies Liv. 2 des Rhapsodies	4 —
Grützmaker, Fr., Op. 4. 5 Morceaux Cah. 1. 3 Morceaux chantants	2 —
— 2. Etude de Salon. Caprice	2 50
— Op. 9. 10 Morceaux en Style nat. Cah. 1. Mélodie chinoise. Air allemand. Danse espagnole. Air russe. Tyrolienne	3 —
— 2. Air suédois. Romance française. Alla Zingara. Air écossais. Tarantella	3 —
— Op. 10. Concerto (Am.)	4 —
— Op. 18. Diavolina. Polka de Concert	3 —
Grützmaker, L., Op. 3. 3 Bagatelles	2 50
— Op. 4. Reisebilder. 3 charakteristische Tonstücke	3 50
— Op. 5. Gr. Valse de Concert (D)	2 —
— Op. 6. Concert No. 1 (Dm.)	4 50
— Op. 8. Erinnerung an Russland No. 1 Mk 2,25. No. 2 Mk 2,25. No. 3	2 50
— Op. 9. II. Concert (Am.)	7 50
Gumlich, C. F., 6 Polonaisen	2 50
Herz, H., Op. 7. Introduction, Variations et Finale concertants (A)	3 —
Hunke, Jos., Op. 7. Mosaïque. Duo sur des Thèmes petit russiens	2 50
Hünter, Franc., Op. 121. Divertissement (A) sur un Air favori de l'Opéra: Roberto Devereux de Donizetti	2 75
Hus-Desforges, Op. 43. Le premier Pas. Thème var. (D) av. Piano	1 50
Hüttner, J. B., Potpourri av. Piano.	2 50
Kirchner, Theodor, Op. 79. Acht Stücke Heft I. II. III. IV	2 50

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

Eingetragen ins Vereinsarchiv.

LEIPZIG, FRIEDRICH HOFMEISTER.

MELODIE CHINOISE.

Fr. Grützmacher. Op. 9. Heft 1.

ALLEGRO MODERATO. M.M. $\text{♩} = 72$.

Nº 1.

VIOLONCELLO.

PIANOFORTE.

Violoncello part: *ff*, *p*, *stacc.*, *ff*, *p*, *ff*, *fz*, *fz*, *fz*, *fz*, *fz*, *p*.

Pianoforte part: *ff*, *ff*, *p*, *stacc.*, *p cresc.*, *ff*, *ff*, *p*, *ff*, *ff*, *fz*, *fz*, *fz*, *fz*, *fz*, *p*, *cresc.*, *ff*, *ff*, *ff*, *sp*, *con espress.*, *p dolce*.

4809

This page of musical notation is for a piano piece, likely in the key of D major or A minor, given the presence of F# and C# notes. The notation is arranged in several systems, each containing multiple staves. The first system includes a single bass staff and a grand staff (treble and bass). The second system continues with a grand staff and a single bass staff. The third system features a grand staff and a single bass staff. The fourth system includes a grand staff and a single bass staff. The fifth system consists of a grand staff. The sixth system includes a grand staff and a single bass staff. The seventh system features a grand staff and a single bass staff. The eighth system includes a grand staff and a single bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Dynamics include *fp*, *cresc.*, *pp*, *p*, *f*, *ff*, *mf*, *p dolce*, *dimin.*, *poco rall.*, and *pp*. Articulations include accents, slurs, and staccato. The piece concludes with a *Ped.* (pedal) instruction and a final chord.

AIR ALLEMAND.

ANDANTINO CANTABILE. M.M. ♩ = 72.

N° 2.

VIOLONCELLO.

PIANOFORTE.

Violoncello part markings: *p dolce.*, *2^a*, *con espress.*, *p dolce.*, *cresc.*, *f*, *p*, *mf*, *p dolce.*, *poco rit.*, *a tempo.*, *p dolce.*, *2^a*.

Pianoforte part markings: *P*, *legato.*, *mf*, *p*, *cresc.*, *f*, *p dolce.*, *con espress.*, *poco rit.*, *p dolce.*.

1 3 3 2 1 4 1 1 2 1 4 2 4

p *dimin.* *pp* *cresc.*

1 4 4 3 2 4 1 1

fp *dolce.* *cresc.* *poco ritard.*

a tempo. *p dolce.* *2a* *a tempo.* *legato.*

tr *mf* *p 2a* *poco rit.* *a tempo.* *p dolce.* *dimin.*

a tempo. *dimin.*

mf *p con espress.* *poco rit.* *p dolce*

a tempo. *a piacere.* *1* *12* *2* *3* *10* *10* *3*

fp *rit. e dim.* *a tempo.* *ritard. e dim.*

4609 *a piacere.*

DANSE ESPAGNOLE.

ALLEGRO CON FUOCO. M.M. ♩ = 60.

Nº3.

VIOLONCELLO.

PIANOFORTE.

f *mf cresc.* *f* *mf cresc.* *f* *ff* *f* *p cresc.* *mf cresc.* *p cresc.* *mf cresc.* *f* *p dolce.* *f* *p*

This page of musical notation is divided into six systems, each consisting of a single staff and a grand staff (treble and bass clef). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The single staff begins with a *p cresc.* dynamic and a triplet of eighth notes. The grand staff continues with a *p cresc.* dynamic and a *f* dynamic. The system concludes with a *ff* dynamic.
- System 2:** The single staff features a *f* dynamic and a triplet of eighth notes. The grand staff continues with a *f* dynamic and a *mf cresc.* dynamic.
- System 3:** The single staff includes a *f* dynamic and a triplet of eighth notes. The grand staff continues with a *f* dynamic and a *ff* dynamic.
- System 4:** The single staff features a *mf cresc.* dynamic and a triplet of eighth notes. The grand staff continues with a *mf cresc.* dynamic and a *fp* dynamic.
- System 5:** The single staff includes a *p cresc.* dynamic and a triplet of eighth notes. The grand staff continues with a *p cresc.* dynamic and a *f* dynamic.

The notation is written in a key signature of one flat (B-flat) and a time signature of 2/4. The page number 7 is located in the top right corner.

This musical score page contains measures 1 through 13 of a piece. It is written for a voice part and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score is organized into three systems, each with a vocal line and a piano accompaniment consisting of a grand staff (treble and bass clefs).

Measure 1: The vocal line begins with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment features a right hand with a half note G4 and a quarter rest, and a left hand with a half note G3. Dynamics include *ff* (fortissimo) and *p dolce.* (piano dolce).

Measures 2-4: The vocal line continues with a half note Bb4, a quarter rest, and a half note C5. The piano accompaniment has a right hand with a half note Bb4 and a quarter rest, and a left hand with a half note Bb3. Dynamics include *ff* and *p* (piano).

Measures 5-7: The vocal line has a half note D5, a quarter rest, and a half note E5. The piano accompaniment has a right hand with a half note D5 and a quarter rest, and a left hand with a half note D4. Dynamics include *p dolce.* and *p*.

Measures 8-10: The vocal line has a half note F5, a quarter rest, and a half note G5. The piano accompaniment has a right hand with a half note F5 and a quarter rest, and a left hand with a half note F4. Dynamics include *p dolce.* and *p*.

Measures 11-13: The vocal line has a half note A5, a quarter rest, and a half note Bb5. The piano accompaniment has a right hand with a half note A5 and a quarter rest, and a left hand with a half note A4. Dynamics include *p cresc.* (piano crescendo) and *f* (forte).

The score includes various musical notations such as slurs, ties, and fingerings. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The vocal part is a simple melody with a clear melodic line.

This page of musical notation is a complex score for a piano piece, likely in the style of a 19th-century composer. It features multiple staves, including a grand staff (treble and bass clef) and several single staves. The notation is dense with notes, rests, and articulation marks. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano) are used throughout, along with crescendo and decrescendo markings. The score includes various musical notations such as notes, rests, and fingerings. The page is numbered 4809 at the bottom.

AIR RUSSE.

ANDANTE. M.M. ♩ = 88.

N°4.
VIOLONCELLO.

PIANOFORTE.

The musical score is written for Violoncello and Pianoforte. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'ANDANTE. M.M. ♩ = 88.'.

The Violoncello part (top staff) starts with a *P dolce.* marking. It features a melodic line with various ornaments and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The part includes a section marked *f* (forte) and another marked *P dolce.* (piano dolce).

The Pianoforte part (bottom staff) is written in grand staff (treble and bass clefs). It provides harmonic support with chords and arpeggios. It includes a section marked *f* (forte) and another marked *p dolce.* (piano dolce). There are also markings for *con espress.* (con espressione) and *p dolce.* (piano dolce).

The score is divided into measures by bar lines. Some measures contain repeat signs and first/second endings. The overall mood is lyrical and expressive, characteristic of a Russian Air.

[illegible]

TYROLIENNE.

ALLEGRETTO. M.M. ♩ = 108.

N°5.

VIOLONCELLO.

PIANOFORTE.

The musical score is written for Violoncello and Pianoforte. It consists of five systems of music. The Violoncello part is written in a single staff, and the Pianoforte part is written in a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is ALLEGRETTO, M.M. ♩ = 108.

System 1: The Violoncello part begins with a triplet of eighth notes (G4, A4, B4) marked *p*. The Pianoforte part is silent.

System 2: The Violoncello part continues with a triplet of eighth notes (C5, B4, A4) marked *p* and *dolce*. The Pianoforte part enters with a series of chords in the right hand and single notes in the left hand, marked *p*.

System 3: The Violoncello part features a triplet of eighth notes (G4, A4, B4) marked *p* and *dolce*. The Pianoforte part continues with chords and single notes, marked *p*.

System 4: The Violoncello part has a triplet of eighth notes (C5, B4, A4) marked *p* and *dolce*. The Pianoforte part continues with chords and single notes, marked *p*.

System 5: The Violoncello part ends with a triplet of eighth notes (G4, A4, B4) marked *p* and *dolce*. The Pianoforte part continues with chords and single notes, marked *p*.

This page of musical notation is for a piano piece, featuring a single melodic line and a piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p', 'cresc.', 'f', 'dimin.', 'dolce.', and 'p leggiero.'.

p dolce. *pp* *cresc.*

p *pp* *cresc.*

Ped.

f *2^a*

Ped. *Ped.* *Ped.*

mf *3^a* *dimin e ritard.*

mf *dimin e ritard.*

a tempo. *p* *1^a* *2^a*

a tempo. *P*

dolce.

4509

Musical score for a piano piece, page 15. The score is written for a single melodic line (likely the right hand) and a piano accompaniment (left hand). The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

The score is divided into several systems, each containing a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- p leggiero.* (piano, light)
- dolce.* (sweet)
- p* (piano)
- dimin.* (diminuendo)
- pp* (pianissimo)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- con espress.* (con espressione)
- ritard.* (ritardando)

The score concludes with a final cadence in the bass staff, marked with a double bar line and a fermata.

VOLONCELLO.

1

ALLEGRETTO. M. M. ♩ = 144.

Fr. Grützmacher. Op. 4.

Nº 1.

p dol. *f*

p dol. *mf*

f *p* *mf* *f*

dimin. *p dol.* *pp < p dol.* *poco ritard.* *a tempo.*

f *p dol.*

p dol.

tranquillo. *p dol.*

cresc. *f* *p dol.* *mf* *dol.* *p dol.*

mf *f* *ritard.* *pp* *cresc.* *e* *ritard.* *a tempo.* *p dol.*

f *p dol.*

con espr. *p* *con espr.* *p* *p dimin.*

a tempo. *arco.* *un poco ritard.* *p pizz.* *pp* *p ritard.* *pp*

AIR ALLEMAND.

VIOLONCELLO.

ANDANTINO CANTABILE. M.M. $\text{♩} = 72$.

Nº 2.

The score is written for a single instrument, the Violoncello, in the key of D major (two sharps) and 3/4 time. It consists of nine staves of music. The tempo is marked 'ANDANTINO CANTABILE' with a metronome marking of 72 quarter notes per minute. The score includes various musical notations such as slurs, ties, and fingerings (1-4). Dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *cresc.* (crescendo), *dimin.* (diminuendo), *poco rit.* (poco ritardando), *a tempo.*, and *a piacere.* (ad libitum). The piece concludes with a *ritard. e dimin.* (ritardando e diminuendo) instruction.

p dol. *2^a* *cresc.* *f* *p* *mf* *p dolce.* *2^a* *poco rit.* *a tempo.* *p dol.* *2^a* *p* *dimin.* *pp cresc.* *4* *fp dol.* *cresc.* *poco rit.* *a tempo.* *p dol.* *2^a* *1^a* *mf* *p 2^a* *poco rit.* *a tempo.* *p dol.* *dimin.* *a piacere.* *a tempo.* *pp* *pp* *ritard. e dimin.*

DANSE ESPAGNOLE.

VIOLONCELLO.

ALLEGRO CON FUOCO. M. M. ♩ = 80.

N° 3

Violoncello score for 'Danse Espagnole' (N° 3). The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 6/8. The tempo is 'ALLEGRO CON FUOCO' with a metronome marking of ♩ = 80. The score consists of 12 staves of music, featuring various dynamic markings (f, mf, ff, p, p dol., fp dol.) and articulation (accents, slurs, trills). The music includes complex rhythmic patterns, including triplets and sixteenth notes, and a variety of fingerings and bowings indicated by numbers and symbols above the notes. The score concludes with a final double bar line and a repeat sign.

VIOLONCELLO.

p dol.

p dol. *p cresc.*

f *mf*

p *cresc.* *f*

f *mf* *cresc.*

f *ff*

mf *cresc.*

fp

p *cresc.*

f *ff*

AIR RUSSE.

VIOLONCELLO.

ANDANTE. M.M. ♩ = 88.

Nº 4.

The score is written for a cello in 2/4 time, key of B-flat major. It consists of nine staves of music. The notation includes various dynamics, articulations, and fingerings. The first staff begins with a piano (*p*) and *dol.* (dolce) marking. The second staff features a forte (*f*) dynamic and a *p dol.* marking. The third staff includes a *pp* (pianissimo) dynamic and a *2^a* marking. The fourth staff has a *f* dynamic. The fifth staff starts with a *pp cresc.* (pianissimo crescendo) marking and ends with a *f* dynamic. The sixth staff begins with a *p cresc.* (piano crescendo) marking and ends with a *ff* (fortissimo) dynamic. The seventh staff includes a *p* dynamic, a *3* marking, and an *agitato. 1^a* (agitato first ending) marking. The eighth staff has a *p* dynamic and a *3^a* (third ending) marking. The ninth staff concludes with a *dimin. e ritard.* (diminuendo and ritardando) marking and a *3* marking.

p dol.

f

pp

f

pp cresc.

f

p cresc.

ff

p

3

agitato. 1^a

p

3^a

dimin. e ritard.

TYROLIENNE.

VIOLONCELLO.

ALLEGRETTO, M.M. $\text{♩} = 108$.

N° 5.

The score is written for Violoncello in 3/4 time, marked ALLEGRETTO with a tempo of 108 beats per minute. It consists of 10 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-3 above or below notes. Dynamic markings include *p* (piano), *dol.* (dolce), *p legg.* (piano leggiero), *p cresc.* (piano crescendo), *f* (forte), *dimin.* (diminuendo), *dolce.* (dolce), and *p* (piano). The piece concludes with a *ritard.* (ritardando) marking. The score includes first and second endings, indicated by '1^a' and '2^a'.

VOLONCELLO.

7

Violoncello musical score page 7, featuring ten staves of music. The score includes various dynamics, articulations, and fingerings.

Staff 1: *P* *dol.* *1* *3* *2* *4*

Staff 2: *1* *2* *2* *0* *0* *2* *2* *0* *3* *2* *0* *1* *1.*

Staff 3: *dol.* *P dol.* *PP cresc.* *4* *2*

Staff 4: *f* *2^a* *3^a* *3^a* *mf* *0* *0* *0*

Staff 5: *a tempo.* *p* *3* *2* *1* *1^a*

Staff 6: *dimin. e ritard.* *3* *2* *2^a* *3* *0* *2^a* *2*

Staff 7: *p legg.* *dol.* *2* *2* *2* *3* *0* *1* *2* *0* *3* *0* *1* *2*

Staff 8: *dim.* *pp* *cresc.* *3^a* *mf* *4^a* *PP*

Staff 9: *ritard.* *2* *0* *2* *1* *0* *0* *0* *0* *0* *0* *0* *0*